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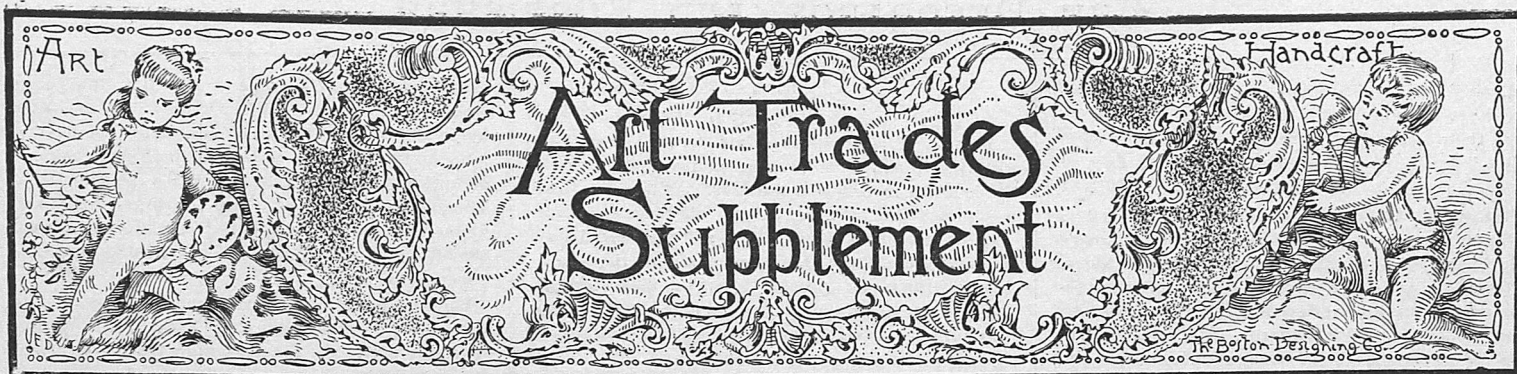
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NEVIUS & HAVILAND.

MESSRS. NEVIUS & HAVILAND, with the usual enterprise that characterizes the firm, have already got ready their new books for the coming season, which contain the most unique and original display of wall-papers ever brought out by the firm.

The designs, which are either floral designs or are in the Louis XVI. and Empire styles. Nothing so heavy as the Italian Renaissance, nor Japanese nor Arabic patterns will be introduced this season. One of the finest patterns we have ever seen is produced by this firm, styled the "Brier Rose." It is a soft and sweet floral arrangement, which terminates in what the firm style the "Crown" effect, a novelty in design introduced by this firm a year ago. It is on a parchment ground with a narrow crystalline stripe running perpendicularly at regular intervals. These "Crown" treatments exhibit the greatest freedom in the arrangement of the design, and, in fact, in many cases the designs resemble beautiful drawings of the natural forms of the plants. One of the rolls of paper is so printed that the design can be brought to a natural termination, or finished effect upon the wall, thus giving the appearance of the design having been specially made for the wall that is decorated.

A very beautiful panel effect consists of delicate stripes in buff and gold, surrounded by a border formed of conventional festoons in green and gold. A unique and beautiful poppy design in the Kate Greenaway style is sure to command attention from the wonderful pose given to the pattern.

Another floral subject is entitled the "Ragged Robin," which has been idealized in a beautiful manner, and is printed on both ingrains and light stock papers. Another panel design is a one color effect, the floral tracery being in Nile green on a cream ground. A fine Louis XVI. pattern is produced in a variety of colors, in one case the design being a dark dull olive on a dull yellowish ground. A clematis design is a fair and delicate rendering of this beautiful motive, produced through a varying gamut of colors, the design exhibited being in drab on an electric blue ingrain. In micas there is a beautiful perpendicular design in gold and green, while another design consists of a brier rose effect in yellow on a silver mica ground.

The chrysanthemum comes again to the front as a motive, and is produced in a number of choice patterns that will prove very attractive. In fact the designers do not seem to be able to get away from this beautiful flower, for its appearance year after year may be looked for in ever changing run of effects. The rose also is another perennial motive, and we see that the laurel and holly are beginning to make their appearance as floral motives.

MR GEORGE HALBERT, remodeler of interiors, of 228 Fulton street, Brooklyn, is also the designer and constructor of hard wood floors, wainscots, walls and ceilings. His designs are in use everywhere, and he makes original and exclusive designs to order.

His interest in the floors he lays down does not cease with the payment of the bills, but he is always ready to advise as to their care and maintenance. In pursuance of this policy he has issued the following instructions to his patrons for the care of their wood floors:

"Parquets, or wood carpets, that have been finished in shellac, or hard oil finish, should be kept clean by thoroughly brushing off the dust with a

soft hair or feather brush, or by wiping with any cloth of a soft texture. If the cloth is slightly moist the dust will adhere to it more readily, but wipe with a dry cloth afterwards."

"If any dirt should be deposited on the floor that will not wipe off with a moist cloth, wash it off thoroughly with clean water, using soap if necessary, which also cleanse off with clean water as quickly as possible and wipe dry."

"When the face of the floor begins to look worn and shabby after cleansing of the dirt and wiping dry, if water has been used, rub the surface all over nicely with No. 3 Reviver. To do this saturate a soft cloth of any kind with the reviver and wring it out half dry, and rub the floor with it evenly. Do not use the reviver so freely as to leave it standing on the surface to catch dust. Wipe off with a dry clean cloth, if necessary, to prevent that."

"After the finish is worn down to the surface of the wood, sand-paper the floor all over evenly with No. 1 sand-paper, and give it another coat of shellac or hard oil finish, after which continue to keep as before."

"Floors finished in plain oil only should be kept clean in the same manner as above, more soap and water being required, and more frequent rubbing with the reviver."

"Waxed floors can be cleansed by washing off thoroughly with turpentine or benzine, after which they can be rewaxed if desired."

He has lately organized a repair and repolishing department, whereby a quick and suitable overhauling of floors by competent men is done at a reasonable cost, and when desired he exercises a continuous care of floors, examining them periodically, and repairing them as their needs may require.

Much dissatisfaction has been expressed by customers during the past history of the wood floor business at the lack of this essential duty. Mr. Halbert thoroughly recognizes its importance, and his patrons may depend upon the proper supervision of their work.

THE latest custom-made dining-tables have circular or oval tops instead of the square or oblong shapes that have held the floor so long.

This departure is a very sensible revival of an old and good fashion, and is commendable alike for the convenience in placing the settees and the opportunities presented for effective display in table decoration.

In a square table one has always the awkward corners to dispose of, the legs being often a serious obstruction to the comfort of the unfortunate seated in proximity thereto.

Many a guest who has determined to appear at his best in company has been thrown off his balance and mortified by an unintentional thump against the table leg which has been the means of making the dishes dance. For real downright comfort nothing can equal the old "Pedestal" or "Pillar and Claw" table.

There one can sit at his ease, and if disposed to linger over the wine and nuts, can stretch his limbs at will without fear or care of obstruction in the way of legs or stretcher.

Bedroom suites in bird's-eye maple seems to meet the prevailing demand for something light and brightsome. In rooms decorated in light and cheerful colors nothing can be more charming.

Mexican mahogany of handsomely marked grain, finished light, divides the honors with the maple. The newest patterns will be in the "Adam style,"

extremely neat and chaste in design, with carving in very low relief, and panels bordered with small classic beading. The taste is becoming more decided for a little quiet carving nicely executed, rather than a mass of coarsely executed so-called "antique" decorations.

For those who do not require to study the "economics," some sets in white and cream and gold will find appreciation. These are in the style of Louis XIV. and XV., modified somewhat to conform with present requirements.

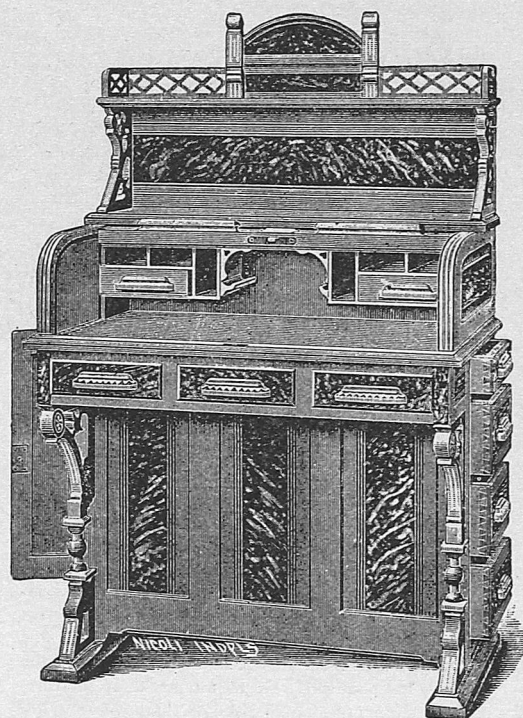
A very handsome set, consisting of bedstead, chiffonier, dressing table, writing table, and screen, now being made by Mrs. John J. Dezouche Co. (Limited) 1517 Chestnut street, Philadelphia, Pa., for Mrs. Davenport Galbraith, Erie, Pa., is in the Louis Quatorze style, and has panels of painted tapestry in the head and footboard of bed.

The subject of the painting in headboard is entitled "Love Slumbering," and shows a beautiful little cupid peacefully sleeping upon a fleecy pillow of clouds.

The set will be finished in cream, enamel and gold.

THE Indianapolis Desk Company have recently put on the market a very desirable desk, for either office or home use, of which we give an illustration.

The advantage of this desk is that it possesses a roller cover, which draws down, and at the same time locks itself and all the drawers connected with it—a great boon to careless folk (and how many



they are who can say?), who can leave their letters and MSS. littering their table, closing it instantaneously, comfortably safe that no one can touch their treasures, as long as the tiny key, which opens all, is safe at their watch chain. We give a sketch of one of these desks, choosing the one intended for a lady's use. These desks, however, are made in all sizes, and one that would be charming in a library combines four perfect desks in

THE DECORATOR AND FURNISHER.

one, only taking the room of an ordinary center-table, yet allowing four separate people each to have their own private writing places.

J. F. DOUTHITT.

THE subject of Mr. Douthitt's painted tapestry, published by us this month, is entitled "Love's Pilgrimage." It is painted in very delicate tones, but as is the custom in painted tapestry, it can be reproduced in any color effect to match the color harmony of the apartment it adorns. Mr. Douthitt has just decorated one side of the spacious library in the mansion of Mr. John Matthews, at foot of East Seventy-fifth street, this city.

Mr. Matthews' house and grounds are enclosed by a high wall in the medieval style, and the visitor is admitted through a small gate. The grounds lead to a summer pavilion in front of the house which overhangs the East River. The house is a wide, low structure overrun with creeping plants and

331 AND 333 E. 26TH ST.,
NEW YORK, June 22d, 1891

MR. J. F. DOUTHITT—Dear Sir: I write to ask you to call some evening and see your masterpiece under favorable conditions. When you had completed the hanging of the big piece the other day we had a cold morning light and disordered surroundings to detract from the beauty of the work, but now the tapestry seems a part—a most beautiful part—of the grand old room, and I want you to thoroughly appreciate the success you have attained. Mrs. Matthews is greatly pleased.

Yours truly,

JOHN MATTHEWS.

Western upholsterers, dealers and decorators visiting New York should not fail to call on Mr. Douthitt, at his studio, No. 286 Fifth avenue, where they can secure some rare bargains.

cared for by the Turks, and Mosellet, the young French surgeon who fell a victim to his devotion, helps a sick man on his knees. Dead bodies are lying on the ground, and some, half famished, are accepting the bread that the Arabs present them. The subject is full of tragic horror, and the conglomeration of dead and dying surrounding the figure of Buonaparte and his officers is full of dramatic effect.

Such a gift as this is a great honor to the Societe Francaise de Bienfaisance of New York. It is a special honor to the French colony in this city and to their hospital that the mother country so gracefully have extended to the Viscount d'Abzac, Consul General of France, at his solicitation—for the first time an exception was made to the absolute rule, namely, that no piece of art from the Gobelins can ever be disposed of or presented to any other than as a gift to the crowned head, or the chief of a sovereign state.



A TAPESTRY PAINTING, BY THE AMERICAN TAPESTRY COMPANY, 286 FIFTH AVENUE, NEW YORK.

shadowed by tall trees. The library is an addition to the house proper, and is built in the Gothic style with tapering roof, supported with beams and brick and stone Gothic chimney piece. Low mahogany book-cases run around two sides of the apartment, which are adorned with a profusion of costly and artistic bric-a-brac. Bronze statuettes on pedestals of variegated marble lend their splendor to the interior. Costly rugs cover the floor, and fine pictures adorn the walls. The subject of Mr. Douthitt's fine tapestry, which measures 12 x 6 feet, is a scene in the court of the palace of a Greek monarch. In the foreground a dancing girl is poised on the pavement, her fine figure revealed beneath the clouds of tissue that envelope her. In the background sit the king and his court. The figures are grouped with great skill, and the colors harmonize with the various colors used in the decoration of the library. The tapestry gives an air of magnificence to the library, and is very highly appreciated by its owner, who writes Mr. Douthitt regarding it as follows:

MESSRS. W. & J. SLOANE.

THE magnificent Gobelin tapestry presented to the French Benevolent Society of New York, which we described and illustrated in our issue of October, 1890, is now on exhibition in the upholstery department of Messrs. W. & J. Sloane, New York City.

The subject of this truly royal piece of work is entitled "Les Pestiférés de Jaffa," and the tapestry weavers had for their model the picture by Gros, who possessed the gift of idealizing the real in grandiose style. In the center of the picture stands Buonaparte, having his finger on the breast of a half naked soldier stricken with the fearful disease, who has lifted himself to welcome his General. The Generals Berthier, Bessieres, Daure, and the chief physician, Desgenettes, follow Buonaparte, full of anxiety at his sublime foolhardiness. An officer suffering from ophthalmia, with eyes under a bandage, groups toward the center of light. In the corner of the picture soldiers stricken with the plague are being

There is no place in the rooms of the French Hospital where such a tapestry could be exhibited to advantage, and it is understood that the conductors of the French Hospital are willing to dispose of their treasure, provided some public institution, such as the Metropolitan Museum of Art, would be desirous of securing such a prize.

The Gobelin is valued at fifty thousand dollars, and its possession by New York City would be unique, for no other museum in the country can expect to possess a rival to such a tapestry.

MESSRS. AUFFERMANN & CO.

The manufacturers of fine furniture have begun to make use of the exquisite marquetry work manufactured by Messrs. Auffermann & Company, of the American Wood Staining Works, No. 211 West Forty-second street, New York. They show a large line of fine marquetry borders manufactured from

woods stained by the Auffermann system in the most brilliant colors.

Boards are built up with fine strips of wood in the most ingenious patterns, brilliant with all the colors of the rainbow, and the boards so constructed are passed through a machine that takes off slices less than the thirty-second part of an inch in thickness, having all the markings and beauty of pattern that we see in fine marquetry borders. On the same principle checker-boards and veneers for the tops of tables, designed with stars and borders of the most elaborate construction, are also manufactured ready for the veneering process.

In such work not only are the various finely marked woods used in their natural colors, but every possible color that is known to the color makers is used to further enhance the beauty of these fine woods, and we must admit that a veneer of bird's-eye maple in a tone of golden yellow, or golden brown, or old rose, brings out the markings of the maple far more vividly and more beautiful than the natural color of the wood itself.

The firm have gone into the business of manufacturing parquet floors out of colored woods, and Bloomingdale's, on Third avenue, have taken the agency of their parquet floorings. Designs in antique oak, with a border varied with rose, silver gray, or lemon-colored woods, make very beautiful floorings. This is a new branch of business that is capable of indefinite extension. Another new departure is the manufacture of fine picture frames, the frames being veneered with fancy woods, stained in various colors.

They make a specialty of their ebony stain, in which the wood is thoroughly impregnated with the dye, and is susceptible of receiving a high polish. Real ebony frequently possesses white colored sections, and comes in such irregular pieces that manufacturers are unable to make close calculations as to how the wood will turn out. But with regard to ordinary wood stained an ebony color, the various pieces can be had of an equal size and quality throughout. Such wood is eminently suitable for the manufacturers of pianos, organs, guitars, and so on, and its use is extending every day to other articles of manufacture. It has been applied with great success in the manufacture of ebony handled knives, and a knife with such a handle would deceive a connoisseur as to whether the wood were real ebony or not.

Messrs. Auffermann & Co. have a great future as manufacturers of decorative furniture woods, and already their productions have become staple articles in the furniture trade.

BELTS AND DRESSINGS.

BELTS should be cleaned regularly, and after cleaning, a good belt dressing should be applied to keep the belt soft and elastic, and cause it to hug the pulley and transmit its greatest power. The use of a good belt dressing is superior in economy to any other method for correcting a slipping or slightly loose belt. The custom of tightening a belt whenever it slips is not a good one. The belt is liable to be made too tight, which heats the bearings and strains the belt. Great care, however, should be taken in selecting a belt dressing. Castor oil is an article in very general use, but experts have found that it contains an active acid principle, and is dyeing in its nature. The use of soap, rosin, tar, etc., cannot too strongly be condemned. They are only temporary stimulants and eventually destroy the belt. A belt dressing that is guaranteed to prevent slipping, and at the same time keep the leather soft and elastic, is certainly worthy of careful consideration. Such is Dixon's Belt-Dressing, made and sold by the Jos. Dixon Crucible Co., Jersey City, N. J. There is no trouble in applying it, and all who have used it commend it in the highest terms.

THE year's subscription (Four Dollars) to **THE DECORATOR AND FURNISHER** will be saved many times over to buyers of furnishings who follow its suggestions. It is the only Art Journal of its kind in this country. Published at 150 Nassau Street, New York.

LITERARY NOTICES.

E. A. FREEMAN, Regius Professor of Modern History at the University of Oxford, writes a popular article in the July number of the *NORTH AMERICAN REVIEW*, which will do much to dispel many misconceptions which exist as to the true functions of the English Universities.

A COPYRIGHT office for obtaining U. S. copyright on the works of French authors published in this country has been established at No. 208 Fifth Avenue, New York, under the style of "French Copyright Office." Applications to reprint or dramatize the works of French authors should be sent to Mr. Paul Meyer, Secretary.

HARPER'S MAGAZINE for August contains a finely illustrated article on New Zealand. Samples of savage ornament are given illustrating Maori carving, a Maori wharré and a Maori doorway in Thames. Some glimpses of Western architecture are given in an article on the subject by Montgomery Schuyler, Chicago being the city illustrated.

It is pleasant to come across a truly ideal scene in our realistic world, and the illustration of Horace's ode "To Faunus" that adorns the frontispiece of the July *SCRIBNER'S MAGAZINE*. Two shapely nymphs are hiding behind a rock in the foreground, while in the middle distance a faun sets on a rock playing his pipes, and in the background is a glimpse of a sunny shore and placid sea.

THE MAGAZINE OF ART for August has for frontispiece an etching by James Dobie, of the painting by William Thorne, entitled "Romance Without Words." W. S. Hunt writes about the "Punch" artists. There are some fine illustrations of the metal ornament of bound books. S. Bing writes enthusiastically about the genius of the Artist Hokusai. "The Artistic Aspects of Figure Photography," is an interesting article by P. H. Emerson, beautifully illustrated by half tone plates from very artistic photographs of figures.

ONE of the interesting features of the July *WIDE AWAKE* is an illustrated article concerning a famous piece of the handiwork of one of Hawthorne's characters, "Deacon Schem Drowne," of the tale of "Drowne's Wooden Image;" the *WIDE AWAKE* article (in two parts) relates to "Ye Boston Grasshopper," namely, the big gilded creature which forms the Faneuil Hall weather-vane, and is written by Lucinda J. Gregg and Elizabeth Drowne McPherson, the latter a descendant of Hawthorne's Drowne; it gives portraits of the Grasshopper and of Peter Faneuil, and views of the three Faneuil Halls.

"LESSONS LEARNED FROM OTHER LIVES." By B. O. Flower, editor of "THE ARENA," is a very interesting and instructive book, being a series of brief sketches of the lives of philosophers, poets and actors with those of our warrior maid (Joan of Arc), our statesman (Henry Clay), our scientist (Alfred Russell Wallace), and the many-sided genius (Victor Hugo). The work is written in a style that proves the author entertains a high and serious sense of the supreme value of duty and love and noble ambition as opposed to the forces of vice, crime and corruption that destroy humanity. As the author states in his preface, "There is nothing in literature more valuable for young people to read than the lives of those who have left their impress for good or bad on society." The book is generous and stimulating, and is written with a noble purpose. Bound in cloth. The Arena Publishing Co., Boston.

THE Cassell Publishing Company will issue immediately by arrangement with the English publishers, Miss Menie Muriel Dowie's book, "A Girl in the Karpathians," in which she gives an unconventional and racy account of her travels among the mountains of Russia—Poland. The book is illustrated with maps and bits of scenery and contains a full length portrait of Miss Dowie in flannel shirt, jacket, knickerbockers and Tam-o'-Shanter, as she traveled on horseback and alone through this wild region. Miss Dowie, who is in her early twenties, is the young lady who aroused the enthusiasm of the British Association by an address before that learned

body on her return from her travels. "A bright, humorous, lively, unconventional, spoiled child," the *REVIEW OF REVIEWS* calls her. Her book is likely to make as great a success here as in England.

"THE STORY OF SWITZERLAND" is one of the most delightful and entertaining of a series of books entitled, "The Story of the Nations," published by G. P. Putnam's Sons of New York and London. The aim of these stories is to illustrate the national life in each case, with all its picturesque and novel periods, presented to the reader in their philosophical relation to each other, as well as to human history. The book is written by R. Stead and Mrs. Arnold Hug. It is well printed, beautifully illustrated, the "Lion of Lucerne" being one of the prominent illustrations.

No finer theatre for romantic story exists than Switzerland, and all its stirring history is here presented wherein step by step we see a handful of gallant people free themselves from oppression by emperor, duke, prince, and prelate. The original confederation of three petty states first grew into a league, then into thirteen independent districts, which became developed into a federal state of twenty-two cantons. There is a map of Switzerland added, which makes the volume complete. The book is finely printed, bound in cloth, and costs \$1.50.

THE July *CENTURY* has an article entitled "Iao, the Wag; an Artist's Letters from Japan," by John La Farge. This admirable writer is all too fragmentary and dissatisfying in his accounts of that Oriental land, but he says some good things at times anent decorative art. He says of the decorated temples where the Tokugawa rulers repose in state: "What thorough adaptation of means to end; how delicately subtle the arrangements, and simple, and how impossible to describe through words and drawings. The work has more details of beauty than all our architects now living, altogether, could dream of accomplishing in the longest life. Our designers gradually work more and more on paper, and not in the real; our energies are worked out in accomplishing before we get to our real work—that of building a work of art. Mr. La Farge answers the sophistry of Mr. Howells, the writer, by stating that Art is not the attempt at reflecting others; at taking possession of others who belong to themselves, but it is an attempt at keeping possession of one's self. It is often a protest at what is displeasing and mean about us; it is an appeal to the permanent reality in presence of the transient."

"THE MONTHLY ILLUSTRATED AMERICAN" is the latest pictorial publication issued from the press, and possesses a great many attractive features that will commend it to the patronage of the discriminating public. In the first place its cost is only one dollar per year. Each number contains thirty-two pages of selected matter, embracing travels, historical sketches, biographical matter, copies of well known pictures, and other features of diversified interest, calculated to afford very attractive reading, with the best illustrations, to a very large class of persons.

It is largely made up of matter and illustrations that appear in the weekly "ILLUSTRATED AMERICAN," but, inasmuch as the expense of publishing a high class illustrated weekly is so heavy, its price must be necessarily beyond the reach of thousands, who, while they are unable to afford ten dollars a year for the illustrated weekly, are able to purchase the artistic and highly attractive monthly magazine published at one dollar a year.

The basis upon which the monthly magazine is established will insure its success, and we heartily hail with welcome the appearance of this new publication, which is destined to meet the wants of thousands who desire just such a publication.

TWO-THIRDS of the best known names on Bellevue avenue, Newport, were secured some time ago for Mrs. Edmund Russell's series of Delsartean talks in Mrs. William C. Whitney's superb drawing-rooms. The lectures have been really tremendously interesting gatherings of notable women in the smart world. Matrons have vied with maids in studying the lecturer's tenets of dress, deportment, etc., and these congregations of her fair disciples have assuredly been eloquent exponents of harmony, grace, and all

feminine sweetness. At Mrs. Edmund Russell's quiet lodgings on Kay street, hosts of fashionable folks are in the habit of dropping in of an afternoon either to enjoy a cup of tea or a familiarly instructive chat with the now famous lecturer. In the pretty rooms every theory madame advances is charmingly illustrated by bits of delightful drapery, touches of sympathetic color, and valuable hints as to the distribution of furniture, all tending to the evolution of higher, purer, and truer thought and life. Nor do individuals dream of harboring resentment for the sharp, uncompromising criticisms Mrs. Russell allows herself in dealing with facts as she finds them. Slang, rouge, boisterousness, crude posturings, and bluntness receive no quarter in her crisp, pointed talks. A spade's a spade, and is so called, until refined by polish to the dignity of a higher title.—*Illustrated American*.

"TEN PICTURES OF LONDON SOCIETY," is the title of a brochure lately published by Mrs. Annie Wolf of Philadelphia. The subjects treated of are "The London Season and its Fetes," "English Charity Bazaars," "The Unconventional Woman," "The American Phillistine," "A Day in the Shooting Season," "Five O'clock Tea," "Society Men," "Social Bohemia," and "London as an Intellectual Center."

These essays are written in a breezy, dainty style, and are the result of the personal impressions of the author of a season in London, during which she mingled in its exclusive aristocratic, literary, and dramatic circles. Mrs. Wolf is a brilliant analyst of human foibles and follies, as well as human greatness. Satire is her most powerful weapon, but she applies the gift only to castigate those vulgar parvenues that think their wealth entitles them to the entree of the most exclusive society, where genius and high breeding reign supreme. She has evidently been the recipient of a great deal of good cheer in her London experience, and therefore writes from a pleasurable standpoint.

The book is full of scintillating witticisms and flashes of satire. Mrs. Wolf appears at her best in describing the splendors and vices of the fashionable world. She is delightfully appreciative of all that is refined and beautiful in English life, and we congratulate her upon the cosmopolitan tone of the booklet throughout. It is sold by Wanamaker & Co. of Philadelphia.

BOOK FOR ADVERTISERS. Geo. P. Rowell & Co., of New York, publishers of the American Newspaper Directory and of **PRINTERS' INK**, a journal for advertisers—the oldest and best known of all the advertising agencies—conduct their business in such a way as to make it a material benefit to both advertiser and newspaper publisher.

They furnish plans for an advertiser and prepare his advertisement. For their services—designing his advertisement and preparing his estimate—they make a sufficient charge to pay for the required service of persons competent to do the work well. They tell the advertiser what papers he should use and what the price will be. If the advertiser wishes them to place the advertisement in the papers, they do as he directs, and for that service the newspapers pay them. If the advertiser wishes to place his advertising through some other advertising agency, or to contract with the publishers, he is at liberty to do so, and the estimate furnished by Messrs. Rowell & Co. serves as a guide. It tells him where he is securing a bargain and where he is paying more than he ought.

Every one who is in need of information on the subject of advertising will do well to obtain a copy of Geo. P. Rowell & Co.'s "Book for Advertisers," 368 pages, price one dollar. It is mailed, postage paid, on receipt of price, and contains a careful compilation from the American Newspaper Directory of all the best papers in the United States and Canada. It gives the circulation rating of every one and a good deal of information about rates and other matters pertaining to the business of advertising.

Whoever has made himself acquainted with what may be learned from this book will admit that from its pages one may gather pretty much all the information that is needed to perfect an intelligent plan of advertising. It is not a complete newspaper directory. It is much better; for although it names barely one-third of the newspapers published, it does enumerate every one of the best and all that a general advertiser is likely to have occasion to use.

BOOKS

FOR

ARTISTS, AMATEURS, DESIGNERS,
AND DECORATORS.

The following Books will be sent, postage paid, on receipt of price. Address,

THE ART-TRADES PUBLISHING & PRINTING CO.,
150 Nassau Street, New York.

L'Ornement Polychrome. By M. A. Racinet. This standard work contains 120 colored plates, showing examples of decorative work in every style of art. Price, \$60.00.

A Grammar of Ornament. By Owen Jones. This book contains 112 colored plates in vivid colors, representing the various styles of ornament. Price, \$35.00.

Compositions Decoratifs. By Alph. Floquet. A portfolio containing 40 plates in the Renaissance style. Price, \$15.00.

Salon Illustre for 1889-1890. Each volume, bound in cloth, gilt. Price, \$4.00.

Le Nu du Salon for 1888, 1889, 1890 and 1891 and Le Nu du Salon des Champs de Mars, for 1889, 1890 and 1891. With descriptions by Armand Silvestre. These seven volumes are all that have been, as yet, published of this popular series of photographic illustrations of the nude pictures exhibited in the Salons referred to. Each volume contains some 32 photographs of the famous pictures and statues, and each photograph is accompanied by several pages of descriptive letterpress in the French. Price, each volume, \$2.00.

Le Salon for 1889-1890. By Baschet. Three magnificent volumes are filled with exquisite reproductions of Salon pictures by the heliotype process, each picture being in itself a work of art, the different plates being produced in various soft tints. Price, each volume, \$18.00.

Historical Art Furniture. A Portfolio containing 60 plates, with over 200 designs of all kinds of Artistic Furniture, from the Middle Ages, Renaissance Period and Epochs of Louis XIII to Louis XVI, of English, French, German and Italian workmanship. Drawn from originals in European museums and private collections. Price, \$7.50.

Modern Cottages. By J. H. Kirby. 125 Illustrations. Cloth. Price, \$2.50.

A Grammar of Coloring, applied to decorative painting and the arts. By George Field. A handy exposition of the origin and properties of color. Price, \$1.25.

Elementary Principles of Ornament. By James Ward. The contents of this book consist of a series of lectures delivered to the students of the Macclesfield School of art, England, by the author, who is Head Master of the school. It has been published for the use of students of art, more particularly those who have made a special study of design. Price, \$3.00. (See notice in September, 1890, issue.)

Lessons in Decorative Design. By Frank G. Jackson. Mr. Jackson is the second master in the Birmingham Municipal School of Art. This admirable work has been prepared to assist students in their early decorative attempts by showing them the constructive origin of ornamentation, and the profuse illustrations make clear the guiding principles and orderly methods that underlie true decoration of every kind. It is an admirable work. Price, \$3.00.

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